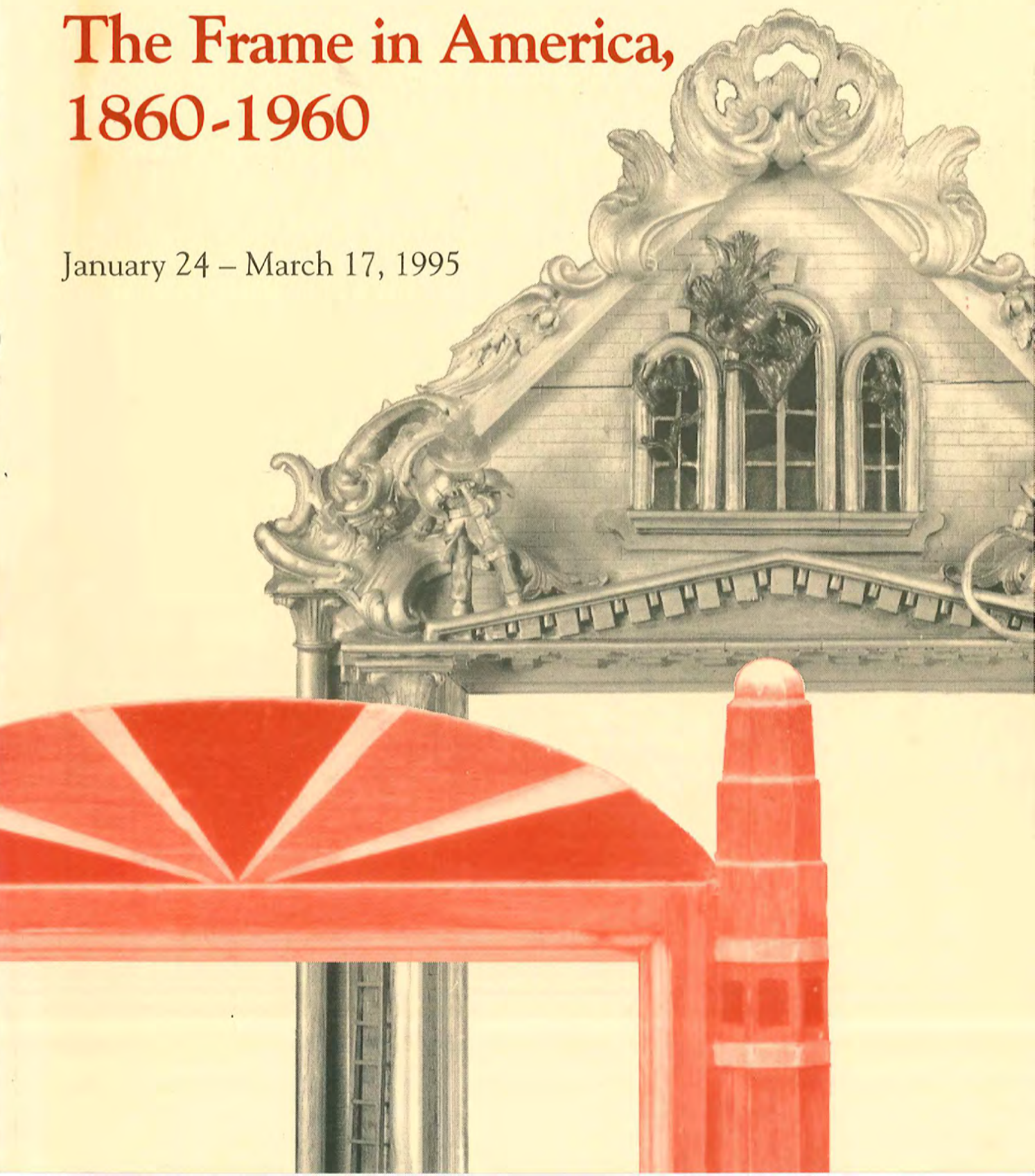


The Frame in America, 1860-1960

January 24 – March 17, 1995



The Frame in America, 1860-1960

Gallery Entrance

Marriner S. Eccles
Federal Reserve Board Building
C Street between 20th and 21st Streets, N.W.
Washington, DC 20551

Open to the Public

11:30 a.m. to 2:00 p.m., Monday through Friday,
or by calling (202) 452-3686

Cover:

No. 3, **Fireman's Trophy Frame**, James S. Earle and Son, c. 1856; No. 77, **Table Frame**, design attributed to Eliel Saarinen, c. 1929; No. 35, **Dreamwold Frame**, designed and fabricated by Charles and Maurice Prendergast, 1908

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Foreword

"Every artist suffers from a chronic lack of suitable frames," noted early-twentieth-century American painter William Glackens. This statement implies that a frame can be an asset in the presentation of a picture. Conversely, the question arises, does the artist compromise a picture by not choosing a suitable frame or by not being involved in the selection of a frame altogether?

This exhibition celebrates the significance of a frame on its own terms. The idea for the exhibition was that of William Adair, who has had extensive experience with frames through his frame and gilding business, Gold Leaf Studios, of Washington, D.C.

Over the one-hundred years spanned by the exhibition, the relationship of the frame to its painting varied as the style of painting changed. In the 1860s, the literal and encyclopedic style of painting, whether it was landscape, portraiture, or still life, was complemented by the heavy, gilded Victorian frames available from manufacturers of production frames.

At the end of the century, the Arts and Crafts style, which favored the use of natural materials and the paring down of the molding, was a reaction against Victorian ornateness. In response to new ideas in painting, frame styles changed accordingly, now complementing and harmonizing with the picture rather than distracting from it. One innovative idea came from James McNeill Whistler, who as early as the 1870s was designing simple, understated frames to harmonize with his tone paintings. Also at the end of the century, painters of the Gilded Age, a period also known as the American Renaissance, were complementing their pictures with classically inspired moldings designed by Stanford White.

In the twentieth century, the modernist movement continued the trend toward simplification, minimizing the presence of the frame. For some painters, the painted frame served as an extension of the picture, and at times the frame almost disappeared. Finally, with the development of the aluminum strip frame, popularly known as the "Kulicke" frame, the balance was reversed, and the picture dominated the frame.

The synergy inherent between a picture and its frame was dramatically demonstrated in the 1980s, when the Museum of Modern Art, New York, in an effort to maximize the number of pictures on exhibit, removed pictures from their period frames and replaced them with strip molding. The Impressionist and Post-Impressionist pictures, in particular, were stripped of their identity. This action, which attracted national attention, was a poignant reminder of the significance of the suitability of frames.

Mary Anne Goley
Director
Fine Arts Program

The Frame in America, 1860-1960

William B. Adair, Fellow, American Academy in Rome

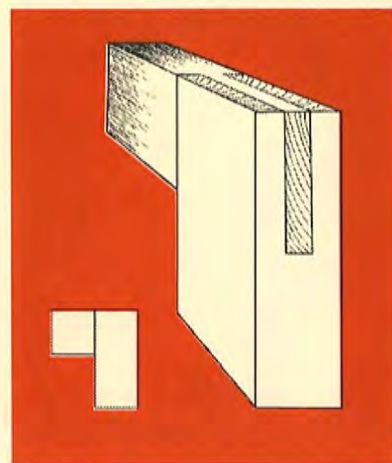
One of the many distinguishing attributes of American picture frames is the diversity of styles. Influenced by European designs, American frames are derived from English, French, Dutch, Spanish, Italian, and German styles. In spite of the influences of a variety of immigrant craftsmen, there has gradually emerged the basic American characteristic of simplicity yet strength of design. The distillation, or reduction, of ostentatious ornamentation has been a common theme throughout the history of American frames.

The simplification process began with the redesign of complex ornamentation found in European frames, and it was extended to include the simplification of methods of fabrication. This approach possibly was due to the American craftsman's vision of a new order. It also may have been a result of the lack of strict trade guilds, common in Europe, which allowed greater latitude in pattern making. Such freedom, unknown to European craftsmen, nurtured creativity. In addition, shortages of tools and gilding materials (*No. 93*) in eighteenth-century America encouraged innovation. For example, in rural areas, window or door trim was sometimes used for picture frames, and these early frames were finished with common house paint, sponged, marbled, or grained to create a more refined appearance without the expense or expertise needed to produce objects with veneer or carved and gilded wood.

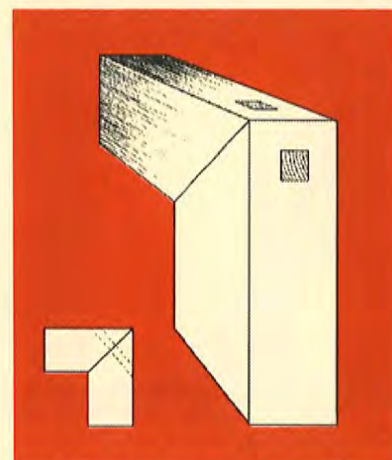
Whereas the frames created by late-eighteenth-century craftsmen in metropolitan areas such as Boston, New York, and Philadelphia echoed English taste, the frames produced in rural areas were more idiosyncratic. Around the middle of the nineteenth century, raised cornerblocks and stenciled floral and foliate designs found their way onto the frame's surface. The typical finish was simply painted, but a wide range of creativity produced many regional variations. Many of these naive designs have unique charm and beauty, which influenced the framing trends and processes of the Arts and Crafts movement at the end of the nineteenth century.

"Every artist suffers from a chronic lack of suitable frames."

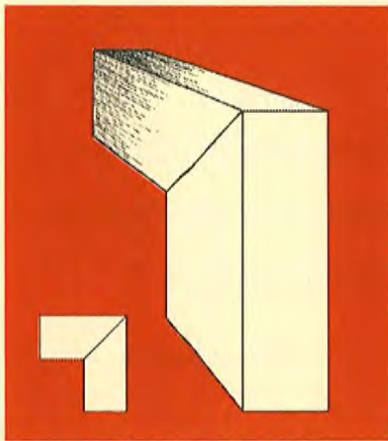
William Glackens, painter



Lap joint



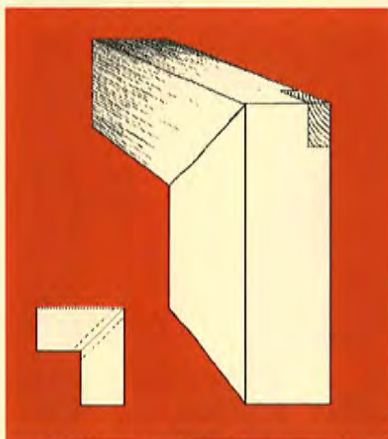
Mortise and tenon joint



Simple miter joint



Perpendicular spline joint



Parallel spline joint

Drawings by Marbet Wolfson

The American penchant for design continued toward simplification and reduction. From the 1830s to the 1850s, the elimination of ornamentation resulted in moldings that were strong and simple, yet elegant. They were discreet and did not draw attention to themselves. The trend over the next several generations was one of opulence and exaggeration, culminating in the Gilded Age.

Methods of joinery and fabrication often are important clues in establishing the provenance of a frame. For example, the lap joint and the mortise and tenon joint usually indicate sophisticated European training. The simple 45° miter cut joined with glue and nails, in contrast, is more typical of American-made frames. The splined corner, an elaborate technique seen on many highly embellished carved European frames, uses a compression joint: A piece of hard wood, tapered and chamfered, is inset into the back of the frame perpendicular to the mitered corner. Perpendicular splined corners are rare on American-made frames; however, an interior and parallel spline was developed at the end of the nineteenth century by the Newcomb-Macklin Company of Chicago.

The evolution of style and technique of American frames has not yet been cataloged and documented. However, there are a few organizations that support the study of the design and construction of frames. For example, The Decorative Arts Photographic Library in Winterthur, Delaware, The Museum of Early Southern Decorative Arts in Winston Salem, North Carolina, and the newly formed International Institute for Frame Study in Washington, D.C., are repositories of information on frames where scholars can conduct research.



During the 1860s, as mass production and the U.S. population increased, there was no sizable market for individual expression and innovative frame design. Factories were producing larger amounts of heavily ornamented molding previously unavailable to the average consumer. Even artists such as Thomas Moran, Albert Bierstadt, and Frederic Church were using manufactured frames for their large salon-size

paintings. Centers of manufacturing fluctuated between large cities such as Boston, New York, Philadelphia, and Baltimore. In the 1850s there were more than 130 frame-making concerns in New York City alone, which may indicate that it was the center of American frame making, much as it is today. Accelerated mass production resulted in stagnation in original design, and the repetition of patterns was standard in the industry. Hand-carved frames were rare, but frames made from "composition," a resinous casting material, were marketed extensively. Once a pattern was created, extrusion machines, embossing wheels, molds (No. 93), and similar fabrication techniques were used to make molding by the length to be sold nationwide.

In contrast to this trend toward mass-produced mediocrity, some spectacular commemorative, or "trophy," frames were created for grassroots American heroes such as local firemen who saved lives and property. Philadelphia frame maker James S. Earle & Son designed and fabricated such frames out of composition mounted on a wood base (Nos. 2 & 3). These "compo," or molded, frames were also used for prints and photographs of important persons such as Abraham Lincoln (No. 4). Frames sometimes provide information about the sitter that the painting itself cannot convey. For example, the frame for Lincoln's portrait is decorated with mountings depicting cannons, stacked cannon balls, and crossed rifles with bayonets, all surmounted by two flags signifying the fallen president's important role in the preservation of the union. The portrait of Robert E. Lee has a rusticated branch frame surmounted by a single shield with thirteen stars, perhaps insinuating Lee's solidarity with the original colonists (No. 5).

Some innovative American methods of production began to appear in the 1870s. One was a stenciling technique that created a textured effect similar to the patterning on a giraffe. Another approach was to coat silver leaf with an orange-colored lacquer, which produced the appearance of gold without the cost. This technique gave the surface a cool, gold-like color that was distinctive from the traditional warmth of genuine gold leaf (No. 6).

Oriental and Moorish patterns and the revival of designs from the Greek, Gothic, and Renaissance periods were popular during the last quarter of the nineteenth century. Most of these frames were produced in great numbers to meet the growing demand from sophisticated middle- and upper-class American households. The use of "compo" allowed a greater number to be produced. Even the early plastics such as "Diatite," which were patented in 1868, were used to produce frames for photographs (No. 7).

Innovative frames that had a function came on the market in the late nineteenth century. An example is the "pocket" frame, which had a hinged



Mass-produced molding in the corn motif, c. 1860s



No. 3
Fireman's Trophy Frame, c. 1856

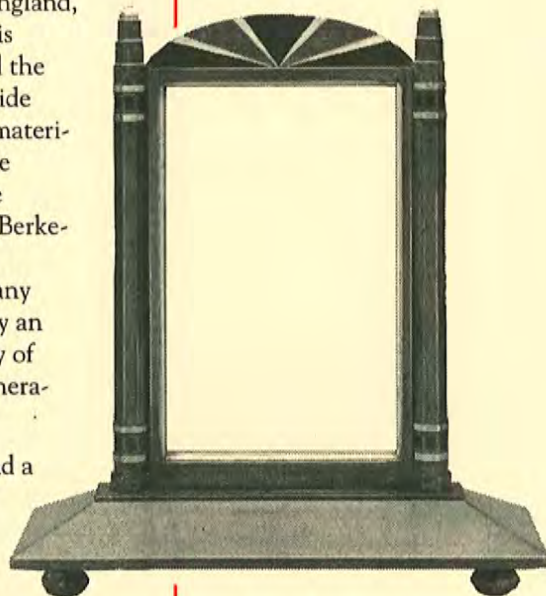
facade that folded outward to reveal a hidden back slot; important papers or money could be stashed in the slot and retrieved with the flick of a wrist (No. 11). Another functional frame was the doorbell frame, which had an aperture for a speaking tube at the base (No. 12). The frame was hung in the foyer of a home, and visitors could announce their presence simply by talking into the bottom of the frame, which was connected to the interior of the residence by a hollow tube channeled through the walls.

As a popular reaction to ostentatious Victorian ornamentation, frames were also made from a simple gilded plank of quarter-sawn oak (No. 13). Philadelphia painter Thomas Eakins (1844–1916) often used this style of frame for his portraits. For some, he incised into the wood a design that related to the sitter. For small works, he used a simple pine plank with no gilding. His use of this style of frame was a response to the ever-increasing influence of the Arts and Crafts movement.

The Arts and Crafts movement, popularized in Oxford, England, in the 1850s by William Morris (No. 14), had taken hold in this country by the last decade of the nineteenth century and forged the way for modernism. The idea was to glorify the materials, not hide them under gilt and plaster. The strength and character of the materials made the design. In America, this aesthetic evolved from the Shaker and Quaker taste for simplicity. Charles Sumner Greene (Pasadena), Elbert Hubbard (New York state), Charles Keeler (Berkeley), Arthur and Lucia Mathews (Oakland), Bernard Maybeck (Oakland), Gustav Stickley (New York state) (No. 15), and many others dispelled the old-fashioned idea that a picture was merely an excuse for displaying an elaborate frame. Although the austerity of this approach was contrary to the opulence of the preceding generation, the simplicity appealed to the American sentiment.

English architect Charles Locke Eastlake (1836–1906) had a major influence on design in America (including frames) with the publication and subsequent reprintings in the 1870s of his book *Hints on Household Taste*. An Eastlake frame was typically an ebonized wood molding incised with a pattern. Eastlake felt that most products of the Victorian era went against the “sound principles of taste,” and thus he upheld and promoted the trend of the Gothic revival toward simplification. Architects who worked into the twentieth century such as Frank Lloyd Wright (1869–1959) and Eliel Saarinen (1873–1950) upheld this design concept throughout their careers, as, for example, in a table frame by Saarinen (No. 77).

Hand-crafted folk art frames also began to appear at the end of the nineteenth century. An example, “tramp art,” was a charming American innovation, though it saw very limited production. Frames made in the tramp art tradition were produced with a pen knife by notching or chip-carving the edges of flat wood, usually from discarded crates or cigar boxes (No. 17).



No. 77
Table Frame, c. 1929

Another example of a hand-crafted frame was the cut leather frame made from leather in the shape of leaves, flowers, and grapes, glued together and varnished. Eastlake considered such frames "at best, a wretched parody of the carver's art" (No. 18). Other hand-worked frames were constructed by hammering copper or brass and tooling the metal with a technique known as "repoussé." In some cases, polished stones were inset in the designs (No. 24).

In contrast, the production of frames in the popular Eastlake style was by 1882 in full swing, as evidenced by a trade catalog put out by William Bruns of New York City. Bruns sold the frames by the dozens and boasted that they were "the best manufactured in this country," could be had for "one-half the price of real gold," and could "hardly be told from the same, even by connoisseurs." In spite of the wholesale manufacture and distribution of frames such as these (No. 22), an eclectic blend of materials and an elaborate methodology were used during the height of the Arts and Crafts movement.



No. 18
Cut Leather Frame, c. 1870

Influential painter James McNeill Whistler (1834–1903) was among the first Americans to react to the Victorian penchant for superfluous ornamentation. As early as 1870 he was a proponent of the simplified frame aesthetic. Primarily an ex-patriot, Whistler exerted a profound influence on American artistic taste throughout his life. Young painters flocked to his London studio, and they brought back to the United States his style of painting and taste in framing. One of these younger painters, Eduard J. Steichen, was among those who adopted the Whistlerian style (No. 29).

The typical Whistler frame was devoid of ornament and consisted of a series of interlocking moldings of classical reeding and fluting (No. 28). On other frames, Whistler incised patterns directly on the gesso surface and sometimes used a green or pale gold color to complement the cool, soft, muted hues of his canvases. Whistler occasionally painted on the surface of his frames, incorporating Japanese osier patterns or his cartouche symbol, such as his butterfly insignia. The Japanese aesthetic further influenced his refined taste toward the unified presentation of the canvas and its frame.

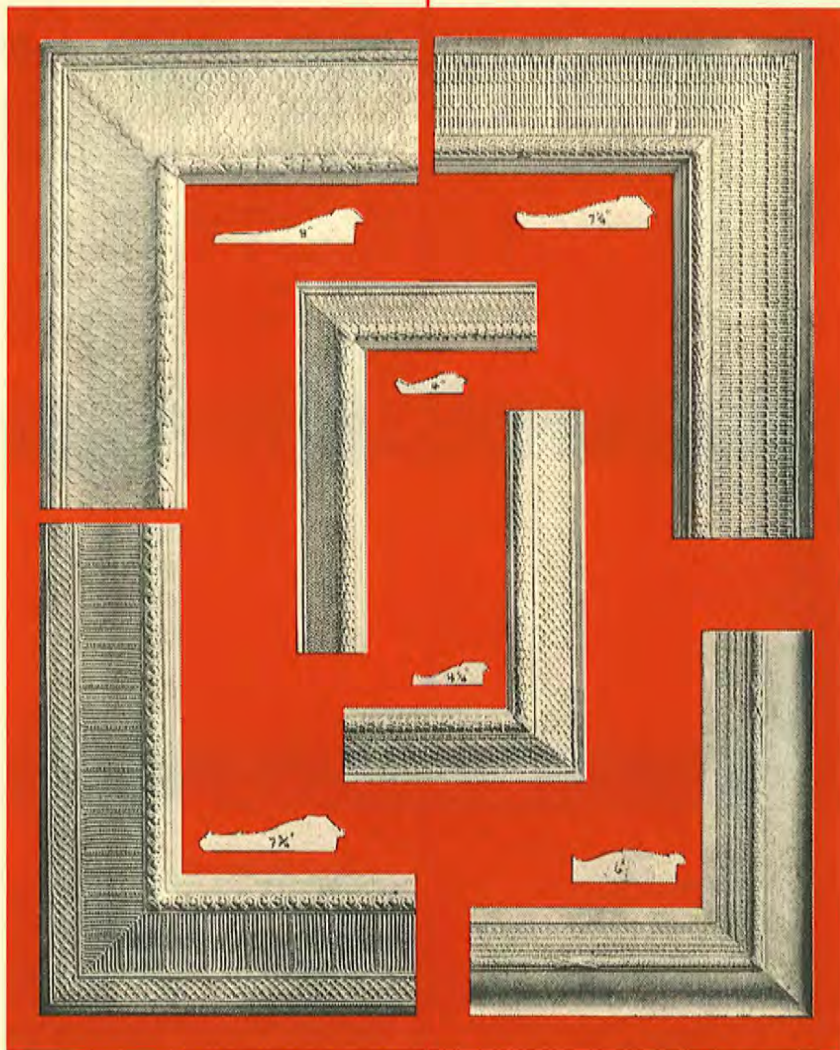
The frames of the Pre-Raphaelites, such as Dante Gabriel Rossetti, also influenced Whistler's design. Like those of the Pre-Raphaelites, his frames were sometimes oil varnish applied directly to a wood molding with the grain showing through the delicate leaf, creating a surface pattern without ornament. In other instances he had A.C. Swinburne's poetry inscribed onto the frame as an additional means of conveying information.

Although it is difficult to prove, Whistler claimed to have been the first to decorate his frames to match or "harmonize" with the tones and sensibility of his canvases. As the artist stated in an 1873 letter to Baltimore collector George Lucas, "Many have painted on their frames, but

never with real purpose or knowledge...and I wish this to be also clearly stated in Paris that I am the inventor of all this kind of decoration in color in the frames; that I may not have a lot of clever little Frenchman trespassing on my ground."

The confluence of East and West produced a most unusual example of design by California artist Theodore Wores (1859–1939), who lived in Japan from 1885 until 1890. Upon his return to the United States, Wores designed a frame for a painting *The Japanese House* using embossed wallpaper. The paper was mounted to a flat panel to create a low relief pattern of foliage and fruit, with the outer edge capped by a diamond-patterned "composition" ornament mounted on a simple half-round profile. The surface was gilded with gold-colored metal leaf and then varnished with a warm, translucent lacquer. The effect is one of flatness and simplicity, yet rich ornamentation—a curious and successful blend of aesthetic sensibilities of East and West (No. 31).

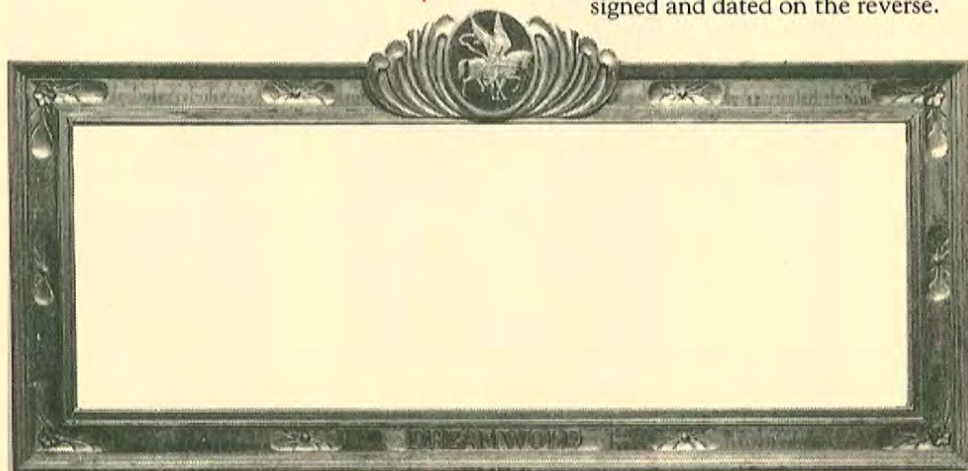
At the turn of the century, many artists, such as Thomas W. Dewing, Edward Bell (No. 56), John Lafarge, Dwight Tryon, Louis Comfort Tiffany, and Alexander Harrison (No. 45), were inspired by the Renaissance revival frames that were adopted and promoted by Stanford White (1853–1906). White collected fifteenth-century Italian frames while traveling in Europe in search of ideas for his designs. With their founding of the American Academy in Rome in 1893, White and his associates created a rich environment for a classical revival that set the tone for producing some of the greatest examples of the framer's art. White's sphere of influence was widespread. He received many important commissions and was involved in the selection of art and frames for his wealthy clients. He was a personal friend of many of the leading artists of the day and often designed frames specifically for their work.



Corner samples from Newcomb-Macklin Co., Chicago, 1916 sales catalog

For example, Abbot H. Thayer (1849–1921) selected White's frame designs for many of his paintings. White's classically inspired tabernacle frames (*No. 46*) were particularly well suited to Thayer's vision of idealistic female types. This kind of collaboration between artist and designer created a rare symbiotic harmony. Although a number of firms and individuals fabricated White's frames, it was the Newcomb-Macklin Company that was officially sanctioned to reproduce his exquisite designs well into the twentieth century. With a showroom in New York and a factory in Chicago, the firm was the most qualified to produce frames to his specifications. Its pattern books show the wide diversity of styles available to artists and collectors (*No. 94*).

In Boston at the turn of the century, tonalist painter Herman Dudley Murphy (1867–1945) started a frame-making concern called the Carrig-Rohane Shop (*Nos. 38 & 39*). Charles Prendergast (1869–1948) (*Nos. 35–37*) and Walfred Thulin (1878–1949) (*No. 44*) collaborated with Murphy to revolutionize frame making in this country. The frames were interpretations of primarily Italian designs that were hand carved, carefully gilded, and toned to harmonize with paintings. Each frame was signed and dated on the reverse.



No. 35.
Dreamwold Frame, 1908

E. Irving Couse, a founder of the Taos School in New Mexico, painted American Indians almost exclusively. He studied their unique culture, incorporating Indian designs from blankets and pottery into his frames. His highly refined sensibilities allowed him to focus on the important relationship of light reflectivity

within the painting and in the frame surround. For his frames, he specified a low-lustre gilding technique called Roman gilding (*No. 58*). A highly refined bronze powder replaced the bright gold that would have ruined the subtle effects he was trying to achieve. He also retained in his studio a device that allowed him to view a painting as if it were in a frame; this adjustable "sighting" frame consisted of a series of sleeves and wing-nuts which moved according to the size of the canvas (*No. 60*).

In contrast to this traditional aesthetic of the late nineteenth century was the modernist trend toward fauvism, cubism, expressionism, futurism, dadaism, and the other abstract forms of the twentieth century. With this new approach came a totally different frame concept—the non-frame. The slow death of the traditional frame began with the need to establish a new identity for the paintings.

A frame acts to identify a painting, just as clothing acts to identify a person. In effect, a frame is a kind of uniform for a work of art. It speaks for a painting in an unspoken language that the viewer reads subliminally. When gilder James Wall “Micky” Finn told Frederic Remington (1861–1909) that, as Remington was now a world-class painter, he needed world-class frames, Remington set out to create a look for his painted work that set it apart from his illustrations and the pack of illustrators at his heels.

When modernist painter Marsden Hartley (1877–1943) returned to the United States from Berlin, he brought with him the avant-garde sentiment of German nihilism. It was the beginning of a new century, and the old order had to be destroyed to clear the way for the new generation of thought and art. Hartley’s paintings spilled out onto the one-inch wooden strip frames around his canvases. For him and others like him, the traditional frame was a vestigial organ that had no function. It served only to link them to the past and incriminate them with the *pas*se aesthetics of the Edwardian and Victorian sentimentality. To them, the older frames were nothing but gilded froth that interfered with the raw truth of paint, canvas, and ideas.

The frame, however, was destined to survive through the sheer necessity of carrying out its two major functions—first, to protect the canvas from damage (note that Hartley still used a wooden frame around the canvas) and secondarily, to mediate the aesthetic boundary between the wall or room and the illusion of the pictorial or narrative space. Hartley began to expand the frame to contain a flat wide border painted the same color as the wall and to complement the white in his painting (No. 71). His frame became in effect a sculpture that conveyed his ideas to the viewer. Hartley went on to use other dramatically new kinds of frames, which were made by New York frame maker George Of.

In time, other artists were using similar minimalist frames. Georgia O’Keeffe (1887–1986), for example, used as a frame a simple, silver-leafed “clam shell” molding that was barely visible when viewed from the front but took the shape of a streamlined bumper of a 1930s automobile as the viewer moved around it; this frame became her hallmark (No. 74). When Thomas Hart Benton won the commission for the mural *America Today* for the New School for Social Research in 1930, he collaborated with architect Joseph Urban to design a molding that was angular and streamlined, yet smooth and rounded (No. 78). Artists such as Joseph Stella also felt the need to use frames that echoed the trend toward simplification (No. 86). Artist-made frames are typically more subdued and moderately fabricated, being simply carved and having a minimum of gilded embellishments so as not to overpower the artwork.

In spite of this trend toward a “new order,” the traditional carved and gilded frame continued to survive through the efforts of such artists as Max Kuehne (1880–1968), who made frames for his own paintings out of respect for tradition and also economic necessity (No. 63). Only extremely successful artists could afford to pay someone to make their frames.

Kuehne's craftsmanship was of such high quality that other artists such as Charles Prendergast subcontracted commissions to him.

Artist William Glackens (1870–1938) tried to make frames but was more successful as a painter (No. 65). He had a healthy respect for the importance of a frame, however. When asked to donate a framed painting to a benefit, he wrote, "The exhibition will commence next week. I don't mind giving a picture but I hate to part with a frame and I also hate to exhibit a picture in a poor frame." Glackens further lamented, "Every artist suffers from a chronic lack of suitable frames."

In New Hope, Pennsylvania, at the beginning of the twentieth century, Frederick Harer (1880–1948) designed and carved frames in the Carrig-Rohane tradition. His apprentice, Bernard Badura (1896–1986) (Nos. 67 & 68), carried on the tradition of hand-carving and gilding, with each frame carefully wrought and chromatically keyed to the painting. The designs were distinctive and innovative, and the frames were always made from hand-shaped wood, layers of hand-applied gesso, and pure gold, silver, and palladium leaf. The designs reflected the changing styles of art deco and other modernist architecture, as well as the Italian and Spanish traditions of frame making (No. 66). The workbench and tools in the exhibition are from Badura's estate. In addition to Badura, other artists who became frame makers, such as Eugene Ludins (Nos. 83 & 84) of Woodstock, New York, were competing against larger firms but were not producing commercially viable frames.

At this time, a number of smaller but highly skilled New York companies were catering to artists who wanted specialized frames for their own paintings but did not have the ability or interest to make them. One such firm, the Artists Frame Company, was owned by Julius Lowenbein, a German immigrant who was a friend of many artists and often traded frames for artworks. Unfortunately, the need for good frames diminished as taste became more simple. Survival depended on the ability to change with the times, and the day of ornate, well-made frames was coming to an end.

Many artists were involved in the creation of frames for their own paintings. For example, John Marin (1870–1953) hand-crafted his frames with simple carving and painted the surfaces with whimsical color relationships to match the sentiment of his abstract paintings (No. 73). Lee Gatch (1902–68) made frames by gluing blocks of wood together to echo the form in his angular, abstract paintings (No. 82). Provincetown artist B.J.O. Nordfeldt (1887–1955) texturized his frames with a notch carving that was reminiscent of the "tramp art" frames of the 1880s (No. 69).

Henry Heydenryk, Jr. (1905–94), who wrote *The Art and History of Frames* and *The Right Frame*, was perhaps the most successful and innovative frame maker of his day. Heydenryk was born in Holland into an established frame-making business, but he left for the United States in the early 1930s, where he established his own firm. He popularized the rustic,

“wormy chestnut” look in the 1940s and 1950s using angular moldings that were styled after the sweeping, streamlined look of contemporary architecture. Heydenryk also patented a self-lighting picture frame, the “Heyden-Ray.” Specially designed lightbulbs were inserted into the deepened rabbet of the frame, evenly illuminating the surface of the canvas (**No. 88**).

Artist and designer Robert Kulicke (b. 1924) in 1960 created the welded-corner aluminum frame for the Museum of Modern Art (**No. 91**). Kulicke also developed the plexi-box frame, and later, with the aid of industrial designer Miles Karpalow, he produced the first metal section frame for international distribution. Abstract expressionists Willem DeKooning, Franz Kline, and Robert Motherwell were among the first artists to use Kulicke’s frames. The need for a new order of frame was more evident as these painters became modern masters. A thin strip of metal or plastic became the profile associated with their work. Kulicke was the only frame designer who responded to their needs, looking back to the frames of the early modernists and reinterpreting their innovations.

Creativity and innovative designs have been common themes in the development of frames in the United States. Although the influence of Old World patterns was certainly strong, it did not prevent innovation. The independent spirit, coupled with a penchant for simplicity of design, will continue to produce craftsmen and designers who create frames that are distinctly American.

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Contents of Exhibition

1. **American Corn Design Frame, c. 1860**
Pine, composition, silver leaf, and 23k gold leaf, 21 x 29 in.
Private collection
2. **Fireman's Trophy Frame, c. 1860**
Fabricated by James S. Earle and Son, Philadelphia (attri.)
Pine, composition, wire, 23k gold leaf, and oil paint, 49 1/4 x 44 1/2 in.
Lent by Friendship Firehouse, Office of Historic Alexandria
3. **Fireman's Trophy Frame, c. 1856**
Fabricated by James S. Earle and Son, Philadelphia (attri.)
Pine, composition, wire, and 23k gold leaf, 45 x 25 in.
Lent by the CIGNA Museum and Art Collection, Philadelphia
4. **Abraham Lincoln Iconographic Frame, c. 1865**
Pine, walnut veneer, composition, and oil paint, 24 x 21 in.
Private collection
5. **Robert E. Lee Iconographic Frame, c. 1865**
Walnut, 17 x 13 in.
Private collection
6. **Grand Army Frame in the Eastlake style, c. 1874-75**
Pine, silver leaf, bronze paint, and black lacquer, 21 x 24 in.
Courtesy Gold Leaf Studios, Washington, D.C.
7. **Diatite Photo Frame, c. 1868**
Manufactured by Boston Diatite Co., Boston (attri.)
Composite of diatomaceous earth and shellac, 8 x 6 in.
Courtesy Gold Leaf Studios, Washington, D.C.
8. **Rusticated Frame, c. 1870**
Walnut, silver leaf, and varnish, 35 x 31 in.
Courtesy William Hodges
9. **Rusticated Embossed Frame, c. 1880**
Walnut and 23k gold leaf, 18 x 16 in.
Private collection
10. **Faux Marble Frame in the Eastlake style, c. 1875**
Walnut, pine, oil paint, bronze paint, and lacquer, 16 x 14 in.
Courtesy Gold Leaf Studios, Washington D.C.
11. **Wall Pocket Frame in the Eastlake style, c. 1875**
Pine, lacquer, oil paint, tin, and metal, 16 x 20 in.
Private collection
12. **Doorbell Frame in the Eastlake style, c. 1875**
Walnut, 25 x 9 in.
Private collection
13. **Corner Block Frame in the Arts and Crafts style, c. 1880**
Oak, 35 x 31 in.
Courtesy William Adair

14. **Cove Frame in the Arts and Crafts style, c. 1900**
Redwood, 19 x 17 in.
Courtesy William Adair
15. **Frame in the Gustav Stickley style, c. 1900**
Oak and paint, 11 x 7 in.
Private collection
16. **Extended Corner Frame in the Egyptian style, c. 1880**
Walnut, pine, and silver leaf, 8 1/2 x 7 in.
Courtesy William Adair
17. **Tramp Art Frame, c. 1875**
Pine, 41 x 17 in.
Courtesy Gold Leaf Studios, Washington D.C.
18. **Cut Leather Frame, c. 1870**
Leather and pine, 17 x 21 in.
Courtesy William Adair
19. **Nautical Rope Frame, c. 1890**
Cotton rope and pine, 35 x 27 in.
Courtesy William Hodges
20. **Birch Bark Frame, c. 1900**
Pine, birch bark, and twigs, 22 x 20 in.
Private collection
21. **Folk Art Frame in the Eastlake style, c. 1880**
Pine, bronze paint, and oil paint, 41 x 32 in.
Courtesy William Hodges
22. **Miniature Frame in the Eastlake style, c. 1880**
Pine, plated silver, and silk, 9 x 5 in.
Courtesy William Adair
23. **Oval Hammered Copper Frame in the Arts and Crafts style, c. 1900**
Pine and copper, 25 x 20 in.
Courtesy William Adair
24. **Hammered Metal Frame in the Art Nouveau style, c. 1900**
Pine, copper, brass, and agate stone, 13 x 11 in.
Private collection
25. **Burnished Bronze Frame in the Arts and Crafts style, c. 1910**
Pine and bronze powder, 17 x 21 in.
Private collection
26. **Burnished Bronze Frame in the Art Nouveau style, c. 1910**
Pine and bronze powder, 21 x 15 in.
Courtesy William Adair
27. **Acanthus Leaf Corner Frame in the Art Nouveau style, c. 1920**
Pine, composition, and bronze powder, 41 x 35 in.
Private collection
28. **Reeded Frame in the Whistler style, c. 1890**
Pine and 23k gold leaf, 33 x 27 in.
Courtesy International Institute for Frame Study, Washington, D.C.

29. **Fluted and Reeded Frame in the Degas style, c. 1903**
Fabricated by George F. Of, Framer, New York
Pine, bronze powder, and paint, 23 x 26 $\frac{1}{8}$ in.
Collection of Federal Reserve Board, Washington, D.C.
30. **Fluted and Reeded Frame in the Degas style, c. 1860**
Pine and 18k gold leaf, 25 x 17 in.
Courtesy International Institute for Frame Study, Washington D.C.
31. **Frame in the Japanese style, c. 1892**
Designed for Theodore Wores
Pine, embossed wallpaper, composition, and metal leaf, 50 x 42 in.
Courtesy Drs. Ben and A. Jess Shenson
32. **Iconographic Frame with Iris Motif, c. 1900**
Designed for the Alfred S. Campbell Art Co., Elizabeth, N.J.
Walnut veneer over pine, composition, and 23k gold leaf, 22 x 26 in.
Courtesy William Adair
33. **Iconographic Frame with Fencing Motif, c. 1901**
Designed for the Alfred S. Campbell Art Co., Elizabeth, N.J.
Basswood, composition, aluminum powder paint, and oil paint, 12 x 7 in.
Courtesy William Adair
34. **Iconographic Frame with Card Game Motif, c. 1909**
Designed for Close, Graham, & Scully, Inc., New York
Basswood, composition, and paint, 10 x 25 in.
Courtesy William Adair
35. **Dreamwold Frame, 1908**
Designed and fabricated by Charles and Maurice Prendergast
Basswood and 23k gold leaf, 40 $\frac{1}{4}$ x 108 in.
Lent by the Terra Museum of American Art, Chicago, Ill.,
Gift of Salander-O'Reilly Galleries
36. **Frame in the Louis XIV style, c. 1920**
Designed and fabricated by Charles Prendergast
Pine, 23k gold leaf, and paint, 21 x 25 in.
Lent by Max and Heidi Berry
37. **Tabernacle Frame, c. 1920**
Charles Prendergast (attri.)
Pine and 23k gold leaf, 19 x 14 in.
Lent by The Phillips Collection, Washington, D.C.
38. **Acanthus Leaf Frame, c. 1906**
Designed and fabricated by Carrig-Rohane Shop, Inc., Boston
Cottonwood and 23k gold leaf, 51 x 43 in.
Courtesy William Adair
39. **Frame in the Murphy style, c. 1910**
Designed and fabricated by Carrig-Rohane Shop, Inc., Boston
Cottonwood and 18k gold leaf, 36 x 46 in.
Courtesy William Adair
40. **Frame in the Murphy style, c. 1908**
Designed by Paul Cornoyer
Pine and metal leaf, 19 x 16 in.
Courtesy William Adair

41. **Pastiglia Frame, c. 1933**
Designed and fabricated by Carrig-Rohane Shop, Inc., Boston
Cottonwood and 23k gold leaf, 39 x 29 in.
Courtesy Vose Galleries, Boston
42. **Tabernacle Frame in the Art Nouveau style, c. 1920**
Designed and carved by Carrig-Rohane Shop, Inc., Boston
Basswood, 23k gold leaf, and oil paint, 12 x 9 in.
Courtesy William Adair
43. **Frame in the Murphy style, c. 1948**
Designed and fabricated by Jack Eckberg
Pine and 23k gold leaf, 50 x 42 in.
Courtesy Gold Leaf Studios, Washington, D.C.
44. **Frame in the Murphy style, c. 1924**
Designed and fabricated by Walfred Thulin
Basswood and 23k gold leaf, 26 x 23 in.
Courtesy Hollis Taggart Galleries, Washington, D.C.
45. **Pierced Lace Pattern Frame, c. 1900**
Designed by Stanford White, possibly fabricated by Alexander Cabus
Pine, composition, wire, and 23k gold leaf, 34 x 65 in.
Courtesy Ann and David Sellin
46. **Tabernacle Frame, c. 1900**
Designed by Stanford White, manufactured by Newcomb-Macklin Co., Chicago
Pine, composition, and 23k gold leaf, 59 x 47 in.
Courtesy Charles M. Plunkett
47. **Tabernacle Tripartite Frame, c. 1880**
Pine, composition, and 23k gold leaf, 19 x 26 in.
Private collection
48. **Frame with a Wave pattern, c. 1920**
Designed by Stanford White, possibly manufactured by Newcomb-Macklin Co., Chicago
Pine, composition, and bronze powder, 17 x 21 in.
Courtesy William Adair
49. **American Impressionist Frame, c. 1920**
Manufactured by Newcomb-Macklin Co., Chicago
Pine and 18k gold leaf, 29 x 25 in.
Courtesy William Adair
50. **Frame in the Spanish style, c. 1920**
Manufactured by Newcomb-Macklin Co., Chicago
Pine, composition, and bronze powder, 38 x 34 in.
Courtesy Charles M. Plunkett
51. **Spanish Frame, c. 1680**
Pine, 23k gold leaf, and oil paint, 16 x 14 in.
Courtesy Richard Kuehne
52. **Frame in the Dutch style, c. 1910**
Designed by Stanford White
Pine, composition, and metal leaf, 41 x 40 in.
Courtesy Charles M. Plunkett

53. **Ebonized Frame in the Dutch style**, c. 1880
Pine, composition, and black lacquer, 21 x 20 in.
Courtesy Nelson Shanks
54. **Frame in the Dutch style**, 1918
Fabricated by Foster Brothers, Boston
Walnut, 27 x 29 in.
Courtesy Hugh O'Neill
55. **Frame in the Venetian style**, c. 1910
Manufactured by Newcomb-Macklin Co., Chicago
Pine, composition, 23k gold leaf, and oil paint, 47 x 26 in.
Courtesy Charles M. Plunkett
56. **Grille Frame**, c. 1920
Inspired by the designs of Stanford White
Pine, plaster, and paint, 42 x 29 in.
Courtesy Gold Leaf Studios, Washington, D.C.
57. **Frame in the Florentine style**, c. 1910
Manufactured by Newcomb-Macklin Co., Chicago
Pine, 23k gold leaf, and oil paint, 38 x 34 in.
Courtesy Charles M. Plunkett
58. **Frame in the American Indian style**, c. 1920
Designed by E. Irving Couse, fabricated by L. Vigdor
Pine and bronze powder, 20 x 24 in.
Courtesy Virginia Couse Leavitt
59. **Embossed Frame**, c. 1930
Designed and fabricated by E. Irving Couse
Pine, 26 x 22 in.
Courtesy Virginia Couse Leavitt
60. **Sighting Frame**, c. 1920
Designed by E. Irving Couse
Basswood, wing nuts, tin, 23k gold leaf, and bronze powder, 24 x 44 in.
Courtesy Virginia Couse Leavitt
61. **Frame in the American Indian style**, c. 1920
Designed for Joseph Sharp
Pine and 23k gold leaf, 18 x 24 in.
Lent by National Museum of American Art,
Smithsonian Institution, Washington, D.C.
62. **Frame in the Classical style**, c. 1909
Designed and fabricated by Slater Studios, Philadelphia
Pine and 23k gold leaf, 28 x 34 in.
Courtesy Sophie Consagra
63. **Cassetta Frame**, c. 1920
Designed and fabricated by Max Kuehne
Pine and silver leaf, 25 x 22 in.
Courtesy Richard and Olive Kuehne

64. **Frame in the Murphy style, c. 1930**
Fabricated by Artists Framing Co., New York
Basswood and 18k gold leaf, 26 x 29 in.
Courtesy Hollis Taggart Galleries, Washington, D.C.
65. **Frame in the Prendergast style, c. 1930**
Possibly fabricated by William Glackens
Pine and silver leaf, 23 x 18 in.
Courtesy William Adair
66. **Frame in the Spanish style, c. 1910**
Fabricated by Frederick Harer
Basswood and 23k gold leaf, 31 x 25 in.
Courtesy Peter and David Crafts
67. **Cassetta Frame, c. 1952**
Designed and fabricated by Bernard Badura
Basswood and silver leaf, 36 x 38 in.
Courtesy William Adair
68. **Cassetta Frame with a River pattern, c. 1940**
Designed and fabricated by Bernard Badura
Basswood and silver leaf, 47 x 55 in.
Courtesy William Adair
69. **Fishnet Pattern Frame, c. 1950**
Designed and fabricated by B.J.O. Nordfeldt
Pine and casein paint, 35 x 27 in.
Courtesy William Adair
70. **Rounded Corner Frame, c. 1930**
Designed and fabricated by B.J.O. Nordfeldt
Pine and aluminum powder, 31 x 43 in.
Courtesy William Adair
71. **Pyramid Frame, contemporary reproduction**
Designed for Marsden Hartley
Basswood and silver leaf, 25½ x 35 in.
Courtesy Gold Leaf Studios, Washington, D.C.
72. **Modernist Frame, contemporary reproduction**
Designed by Stuart Davis
Basswood, 23k gold leaf, and oil, 19 x 27 in.
Courtesy Gold Leaf Studios, Washington, D.C.
73. **Painted Frame, c. 1950**
Designed and fabricated by John Marin
Pine and oil, 35¼ x 29 in.
Courtesy Kennedy Galleries, New York
74. **Modernist "Clam Shell" Frame, contemporary reproduction**
Possibly designed by Georgia O'Keeffe
Basswood and aluminum paint, 17¼ x 15¼ in.
Courtesy Gold Leaf Studios, Washington, D.C.
75. **Works Progress Administration (WPA) Frame, c. 1930**
For a painting by Bernice Cross
Basswood, 23 x 29 in.
Courtesy General Services Administration, Washington, D.C.

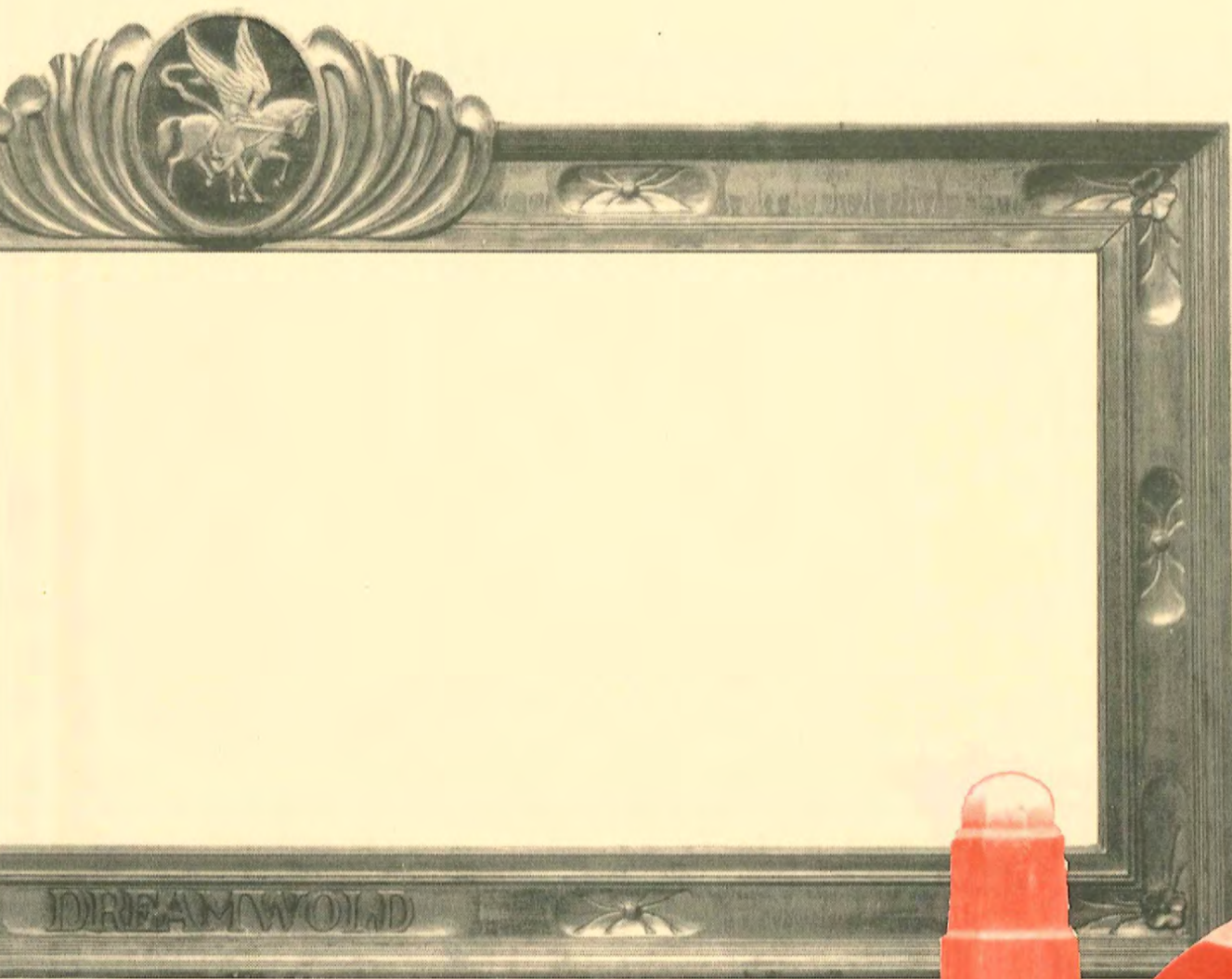
76. **Modernist Frame**, c. 1949
Designed and fabricated by Murray Foster
Pine and oil paint, 23 x 28 in.
Courtesy William Adair
77. **Table Frame**, c. 1929
Design attributed to Eliel Saarinen
Manufactured by The Company of Master Craftsman, W. & J. Sloane Co., N.Y.
Oak, black paint, and aluminum powder, 16 x 15 in.
Lent by Cranbrook Art Museum, Bloomfield Hills, Michigan
78. **Frame in the Art Deco style**, contemporary reproduction
Designed by Joseph Urban for Thomas Hart Benton's mural, *America Today*, 1930
Basswood and aluminum leaf, 19 x 16 in.
Courtesy Gold Leaf Studios, Washington, D.C.
79. **Stippled and Painted Frame**, c. 1930
Possibly designed by Francis Criss
Pine and oil paint, 30 x 38 in.
Courtesy Linda Lichtenberg Kaplan
80. **Scoop Painted Frame**, c. 1945
Designed and painted by Sarah Baker
Pine and casein paint, 38 x 34 in.
Courtesy William Adair
81. **Angular Frame**, c. 1950
Designed by Leon Dolice
Pine and aluminum leaf, 32 x 29 in.
Courtesy Robert Weinberg
82. **Modular Frame**, c. 1948
Designed and fabricated by Lee Gatch
Pine and metal leaf, 30 x 52 in.
Lent by The Phillips Collection, Washington, D.C.
83. **Cross-Hatched Frame**, c. 1935
Designed and fabricated by Eugene Ludins
Pine and silver leaf, 38 x 26 in.
Courtesy William Adair
84. **Whistler Inspired Frame**, c. 1940
Fabricated by Eugene Ludins
Pine and 23k gold leaf, 29 x 43 in.
Courtesy William Adair
85. **Scoop Frame**, c. 1950
For a painting by Fairfield Porter
Pine and oil paint, 30 x 37 in.
Courtesy Pensler Gallery, Washington, D.C.
86. **Angled Profile Frame**, c. 1930
For a painting by Joseph Stella
Pine and aluminum powder, 19 x 15 in.
Courtesy Pensler Gallery, Washington, D.C.
87. **Combed Gesso Frame**, c. 1950
Pine and oil paint, 11 x 10 in.
Courtesy William Adair

88. **Heyden-Ray Frame, c. 1955**
Designed by Henry Heydenryk
Fabricated by Alex Gagna of The House of Heydenryk, Jr., New York
Chestnut, polished aluminum reflectors, and light bulbs, 33 x 25 in.
Courtesy The House of Heydenryk, Jr., New York
89. **Self-illuminated Frame in Louis XIV style, c. 1906**
Pine, composition, tin reflector, and lightbulb, 14 x 20 in.
Courtesy William Adair
90. **Scoop Frame, c.1960**
Designed and fabricated by Edward Johns
Basswood and 23k gold leaf, 4 x 4 in.
Courtesy Robin Johns Alonge
91. **Metal Frame, c. 1960**
Designed by Robert Kulicke
Aluminum, 24 x 30 in.
Courtesy Douglas Paradis
92. **Techniques and Tools of Pure Gold into Leaf Beating**
93. **Gilding Tools and Materials from the studios of Bernard Badura, Max Kuehne, Edward Johns, Julius Lowenbein, and Jack Eckberg**
94. **Frame Production Tools and Materials from the Newcomb-Macklin Company**
95. **Bernard Badura Drawings, Templates, Tools, and Antique European Frame Fragments**
96. **Workbench used by Bernard Badura**

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